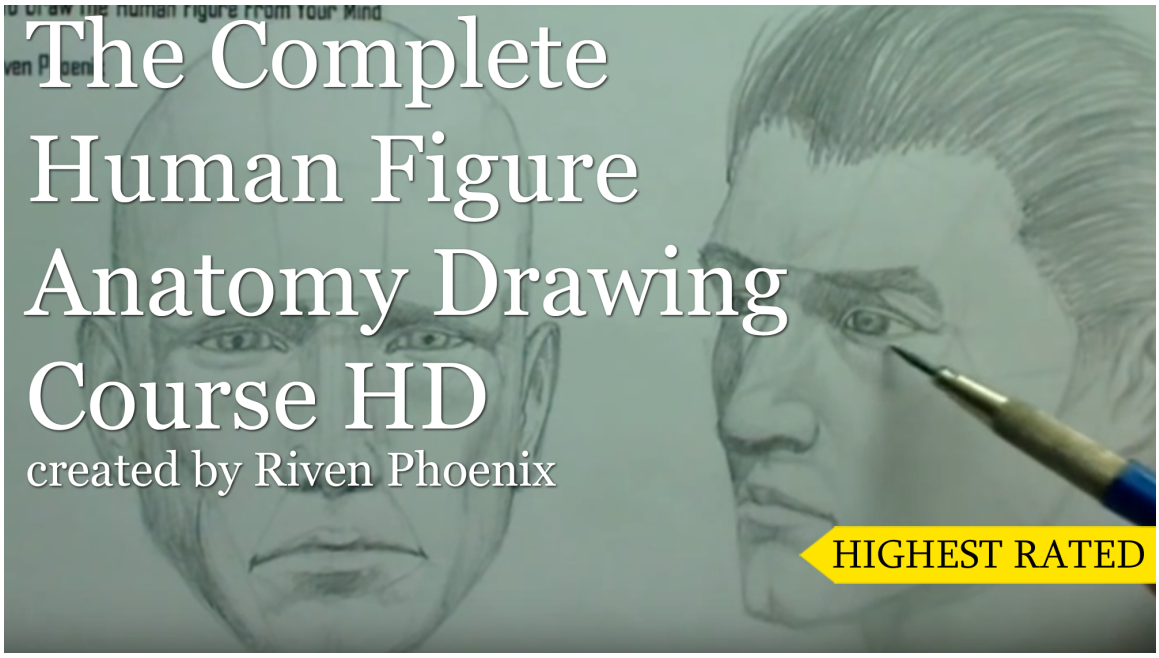

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

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Figure Drawing Lesson 068 - Formulas for the Human Hand - Part 4

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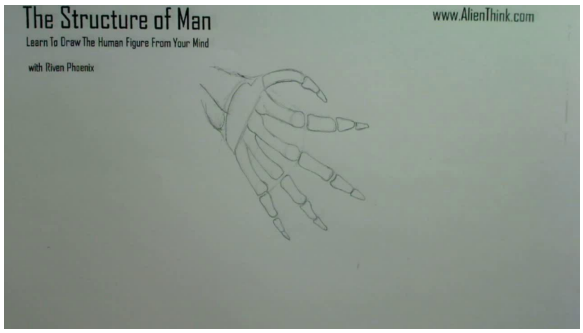
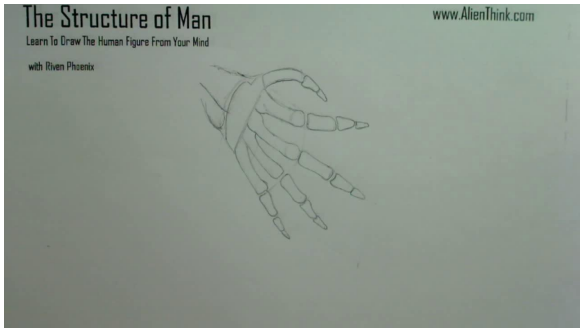
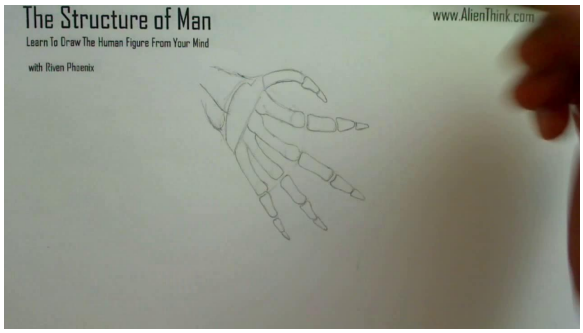
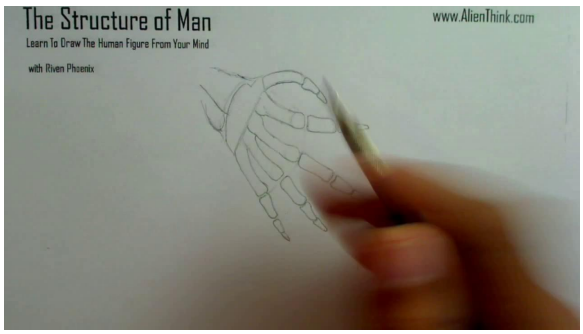
1		Hey guys, my name is Riven Phoenix and welcome to the Structure of Man Learn to Draw the
2		human figure from your mind training course.
3		Okay, so in the previous lesson we had looked at really how we could take the ideas of
4		the formulas and really help the mind to understand how to really draw this thing in a free hand.

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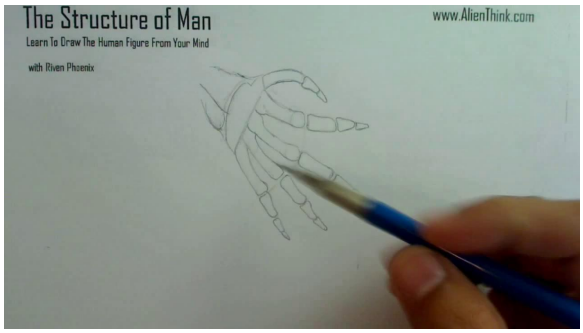
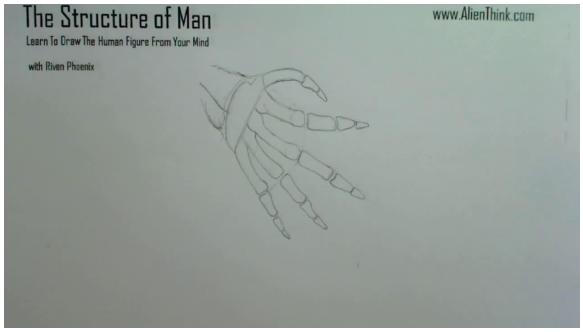
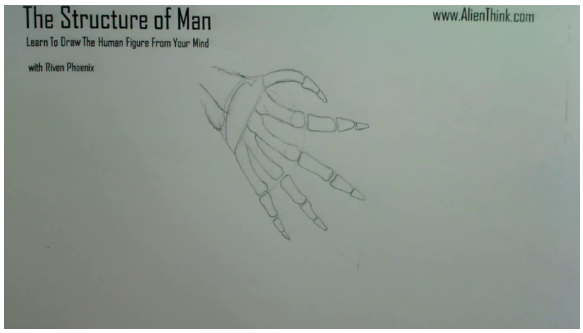
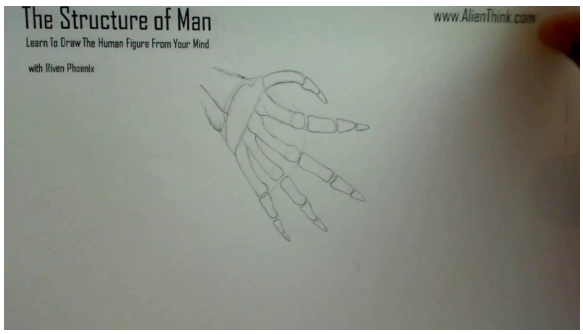
5		Right, so we've already accomplished that goal and this was an extra exercise to get the
6		mind to get used to the idea of how the hand is going to be constructed.
7		So to wrap the understanding of the hand, we're now going to draw it in 3D.
8		Okay, so basically we're going to take the concept of what we've understood so far and

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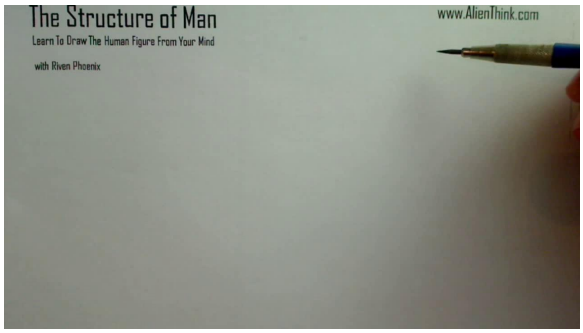
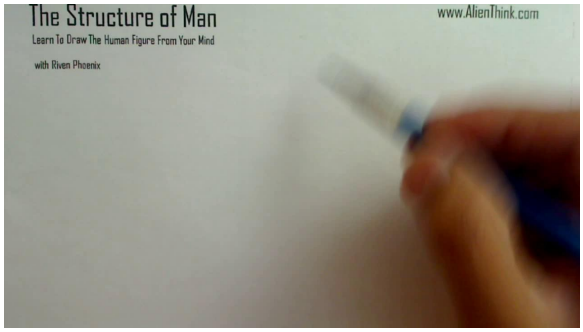
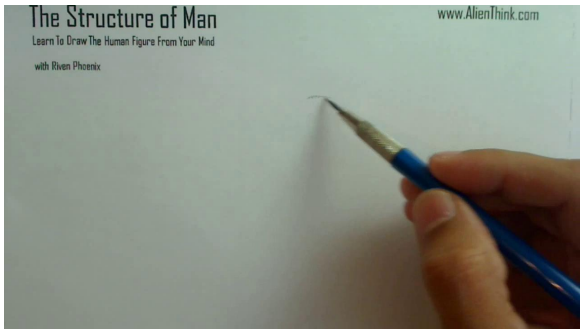
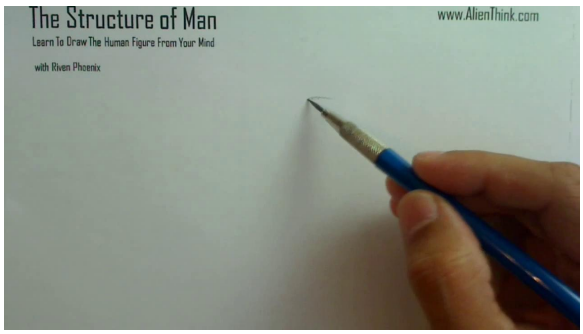
9		really chisel it out.
10		So basically what needs to be understood about this is we first of all had a design the
11		wrist area, right?
12		So the wrist area over here, let's say if we make it, again we're going to be drawing

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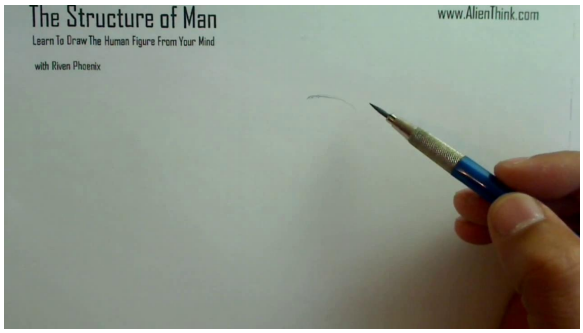
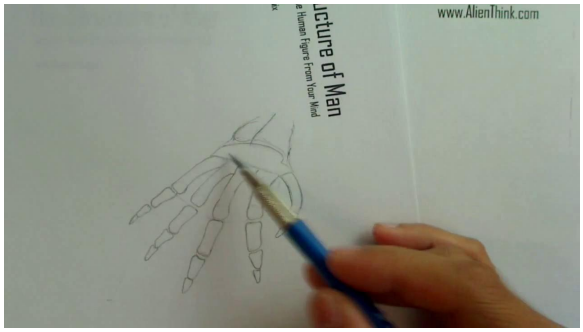
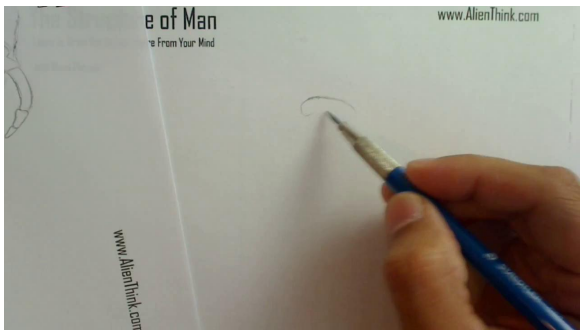
13		it in the same exact way over here by going in this direction, right?
14		So we're talking about this area over here.
15		So this area over here really just needs to be understood that this is going to be on
16		like a curvature like this over here, a curved area over here, like so, right?

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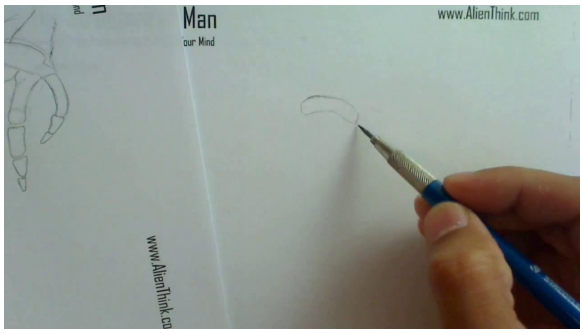
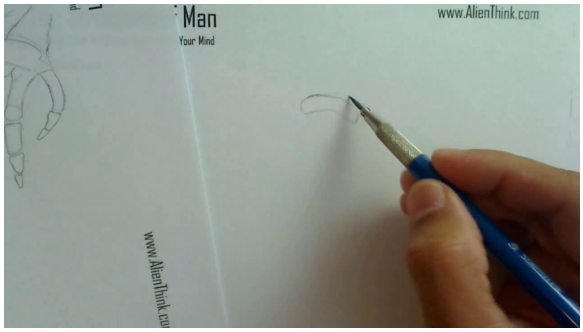
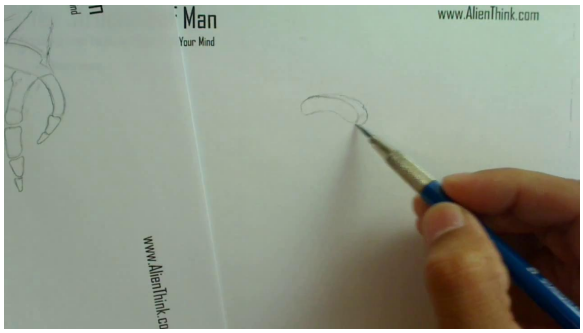
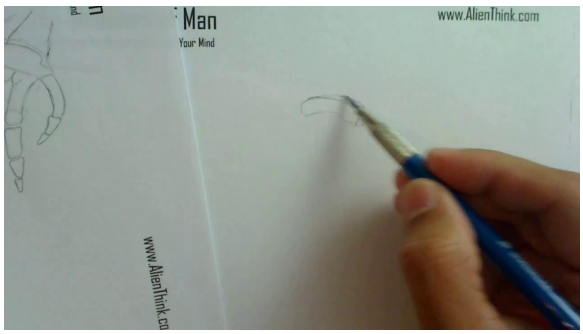
17		So N is going to get like this idea here that we had dropped in that we can't really
18		see from the other hand, from the other side here, it's going to have this nudge here
19		for the thumb, right?
20		So just know that it's on a curve like this.

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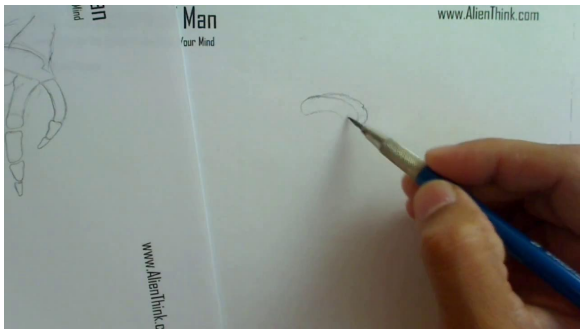
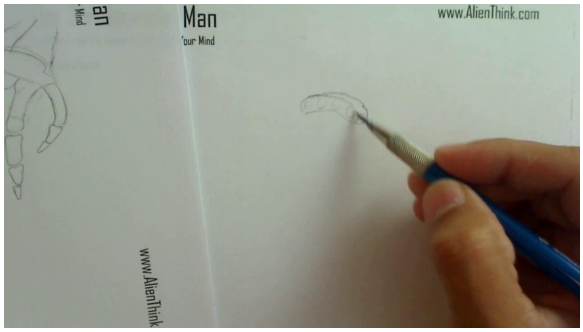
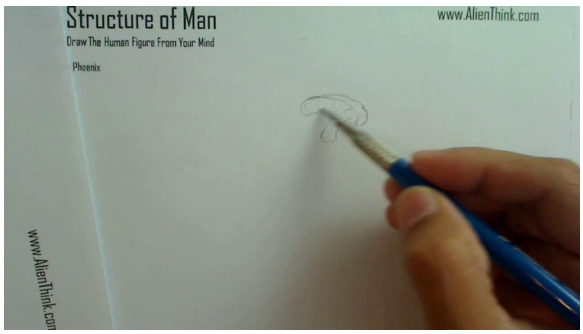
21		So basically from here we're going to get 1, 2, 3 and 4 ideas here.
22		So from within here we can now begin to like grasp an idea, okay, well this is going
23		to be the first bone kind of curving like this when we're drawing this one over here.
24		So and the other one we can just start to visualize, okay, based on the formulas that

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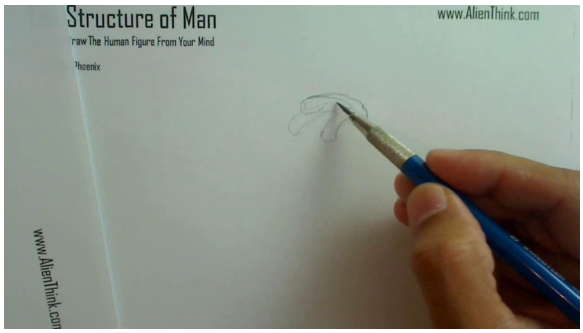
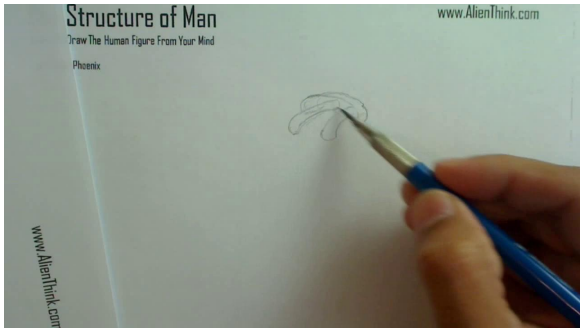
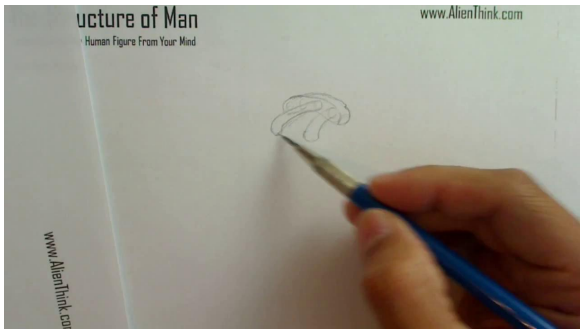
25		we've understood about this, we're just going to take this hand and make, remember this
26		is a curve that's what's going to give you the palm, the curve of the palm, right?
27		So we already know about these ratios as to how this is going to work.
28		So basically everything from here is going to be very straight forward, right?

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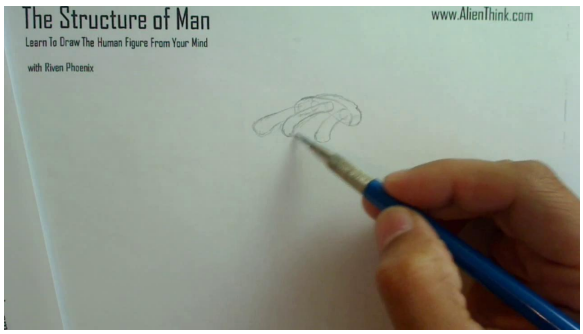
29		So over here we've got another bone that's going to be coming out and this bone is
30		roughly going to be, let's say about here, right?
31		Because it's going to be kind of like going in perspective, but it's on really on the
32		other side over here, right?

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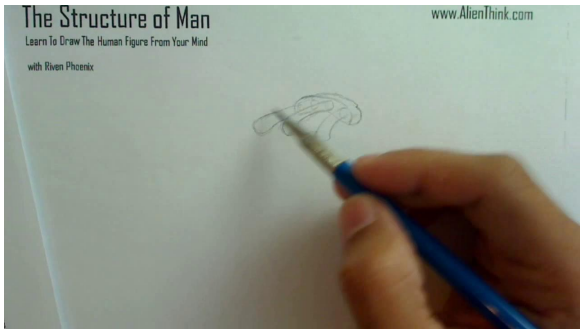
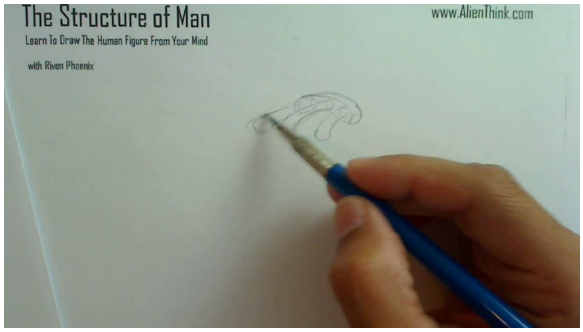
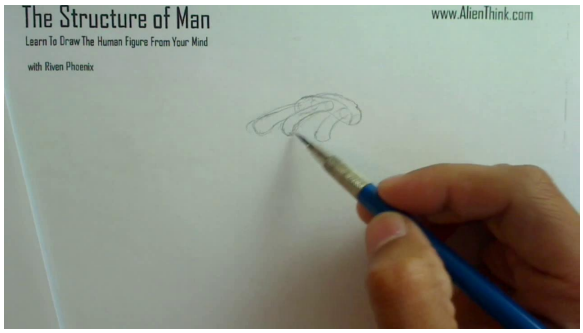
33		And the last bone we're really just not going to be able to really see what it's going
34		to be like this, right?
35		So just keep in mind that this is in perspective and that's why we're going to be here, here,
36		here, like this, right?

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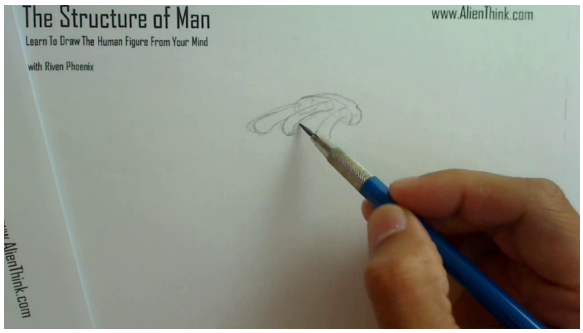
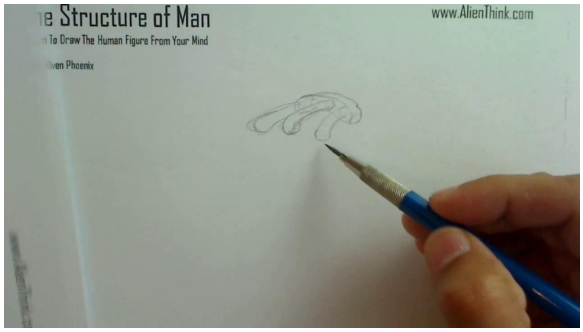
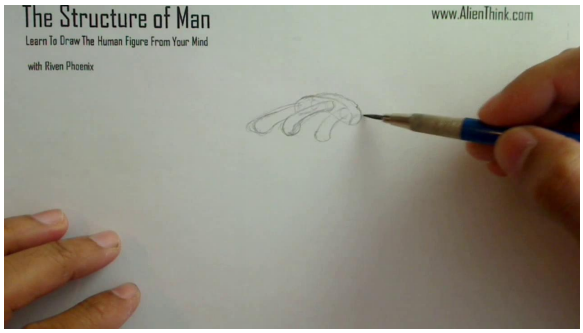
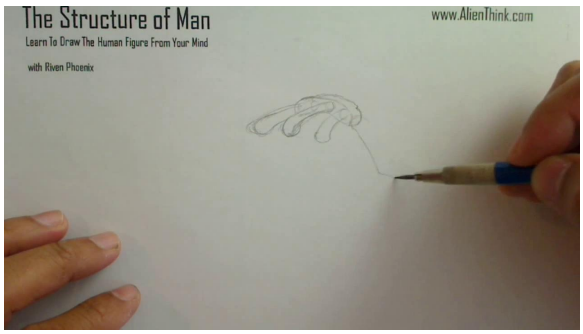
37		So this is like closest to us.
38		So once we have this, everything else from here is going to be pretty simple, but we
39		know that this area here for the bone, for the thumb, we can make it come down like this
40		around here and then make it go like this because now we're thinking in perspective,

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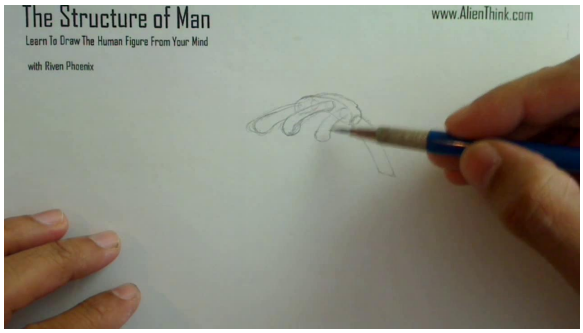
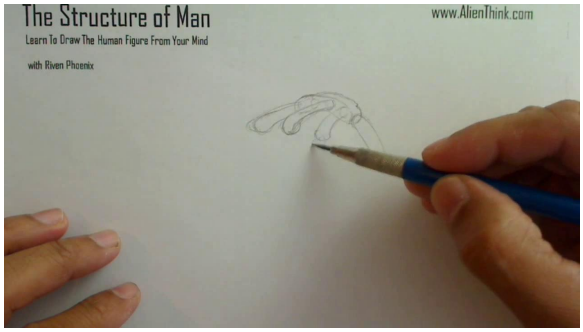
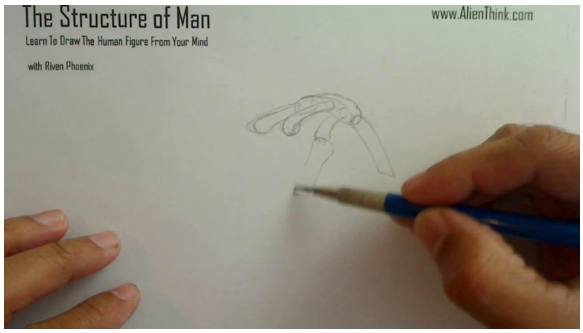
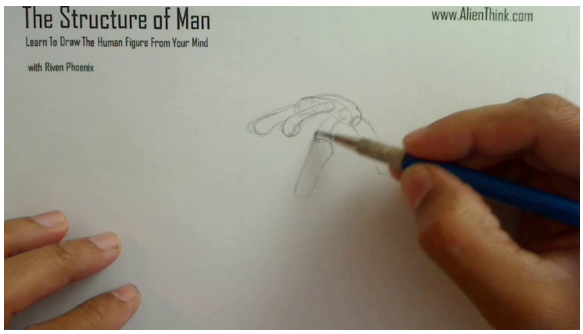
41		like these are in perspective, that's why this seems more longer here, right?
42		So here I'm going to draw out, let's say the other bone structure over here and it's
43		going to be kind of like this over here going something like this and here I can make
44		this a little more bigger, this is the knuckle area over here, right?

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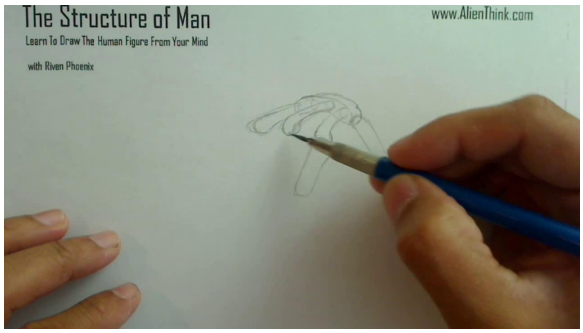
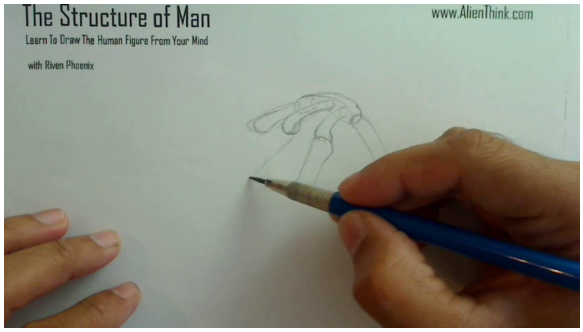
45		And then over here do the same thing where we are over here, draw out like another bone.
46		So here we're just conceptually getting like an idea out, but this is how the bones are
47		going to be constructed and this obviously here is the gain going to be a little more
48		shorter, right?

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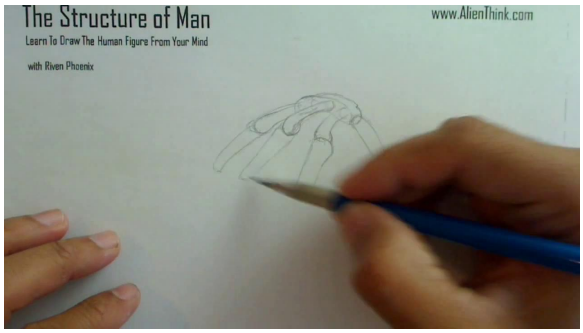
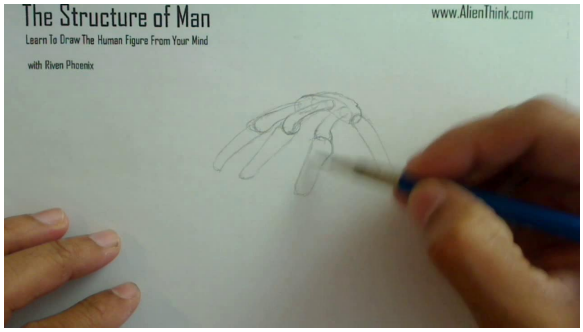
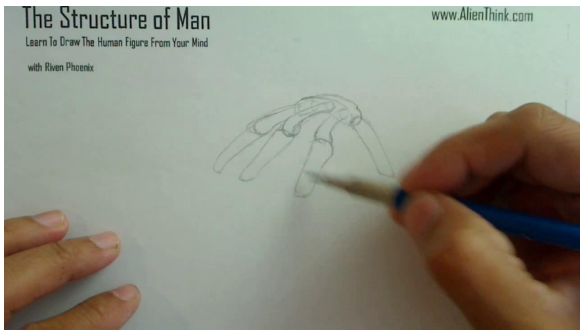
49		So again, this is going, since this is in perspective, we know it's going to go here,
50		but because this is going more towards us, it's going to come in this way, right?
51		So this is like a trickier exercise to understand as to how perspective is going to work with
52		you on this, right?

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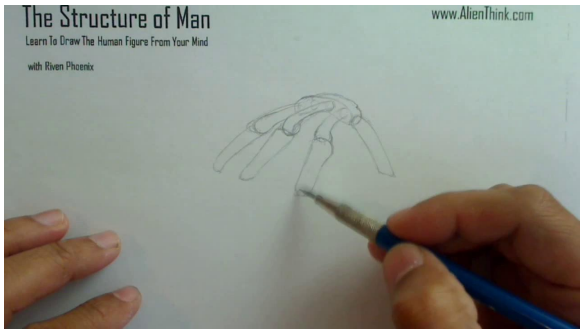
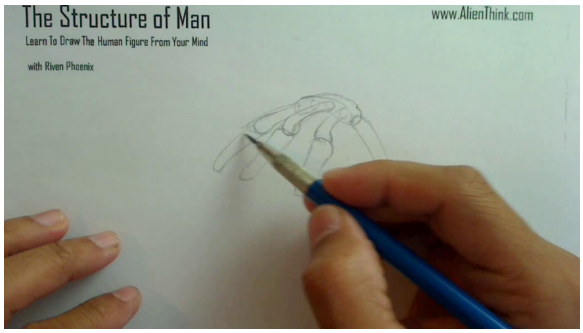
53		So it's just going to be a little more bigger in this way, right?
54		We just need to get the understanding of the three-dimensional area.
55		So once we have this, here we're just going to now draw this bone out, that's going to
56		be, let's say on that side over there, right, because we're trying to create everything

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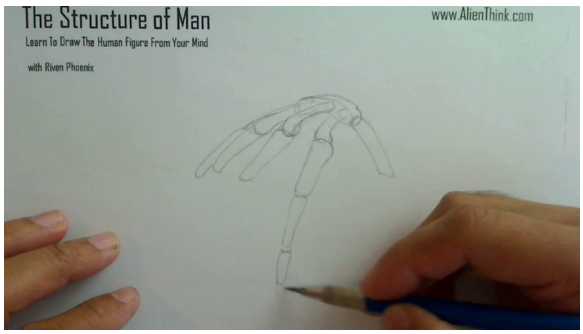
57		in 3D here.
58		So once this is done, here I can now come down over here in this way in 1, 2, 3, 4, right?
59		So this is that smaller version of the bone is just going to come this way, right?
60		It's in perspective and this is where your nail is going to be for the hand, right?

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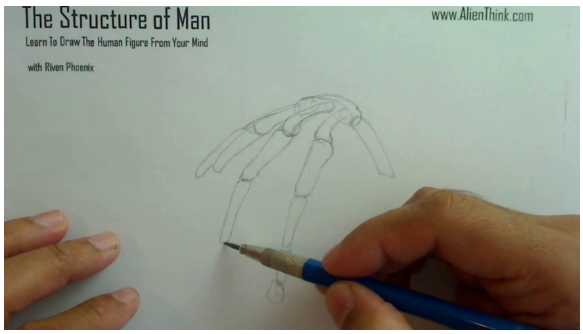
61		So this is the thing that I want to come across to you in this is what happens in figure
62		drawing is that you just have to be approximate with your ideas, right?
63		So we know that over here we're going to get like this bone system over here like this
64		and then we'll get another piece of bone basically around here like this, right?

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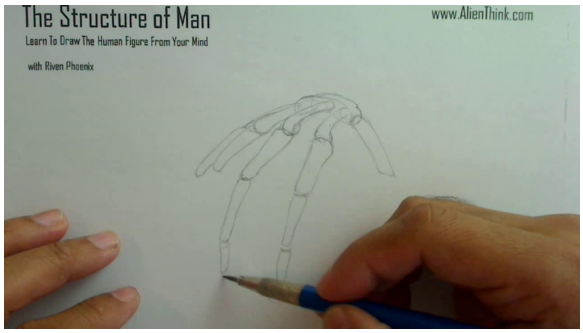
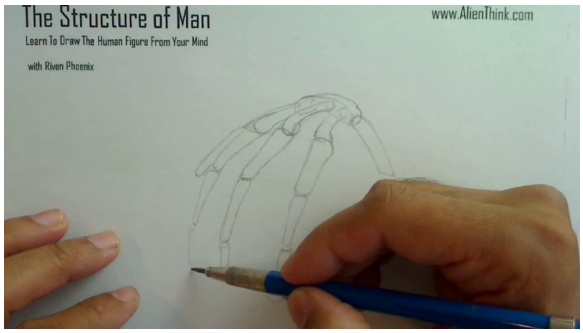
65		And then we'll get like the nail over here for it, right?
66		Let's get the basic concepts then over here, we're just going to get this over here and
67		then this would be over here, right?
68		You don't have to draw like every bone in this way and then just do this, right?

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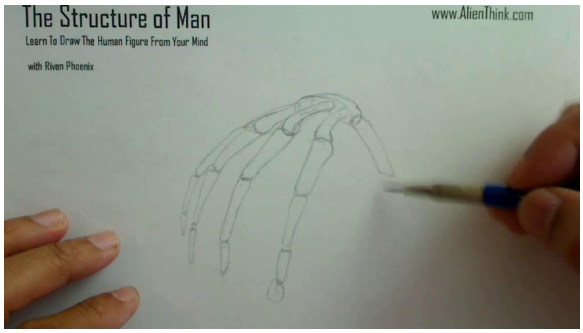
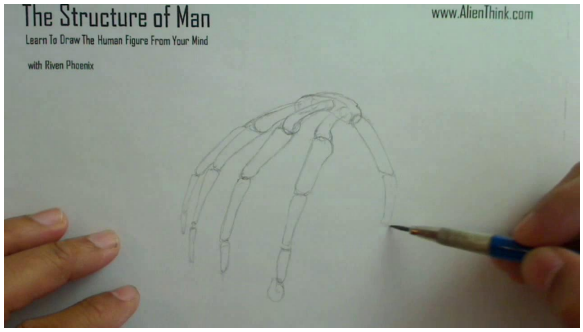
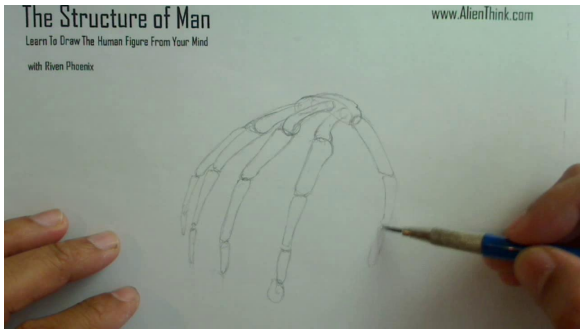
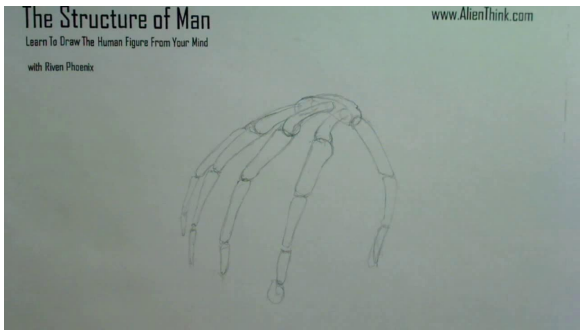
69		This gives us enough information to what's going on and we know that that this bone can really
70		just come over here and then we'll get another piece of bone that's just going to be like
71		this in this way.
72		So once we get a basic concept down over here, right?

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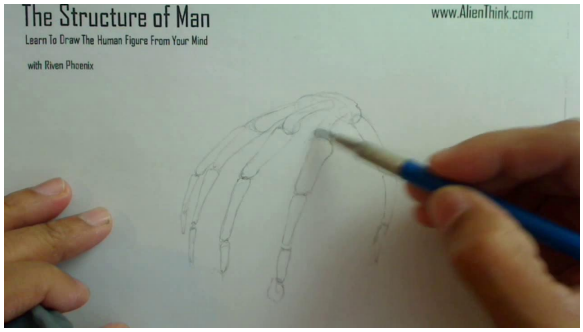
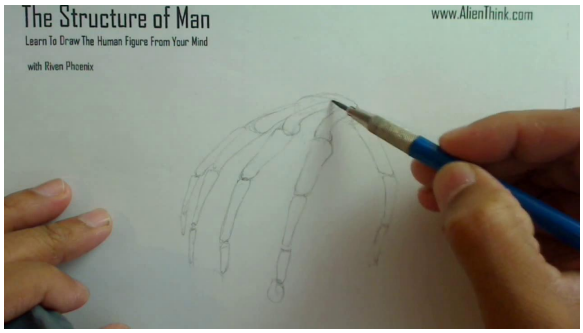
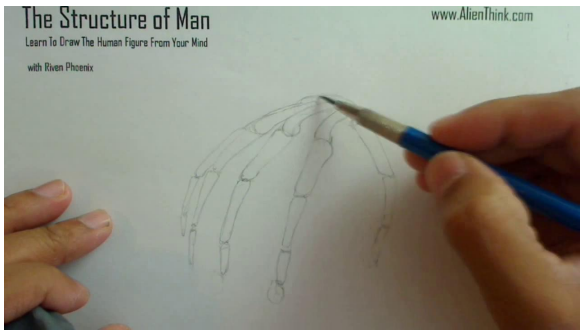
73		We can now start to understand, okay, how does this relate into basic shapes, right?
74		So if this is the necklary over here, see if I draw this out, you'll see how it's to
75		how we're doing this kind of in more perspective and anything else that we've done, we've done
76		everything in 3, 4, 3, but I'm just showing you how the hand really works, right?

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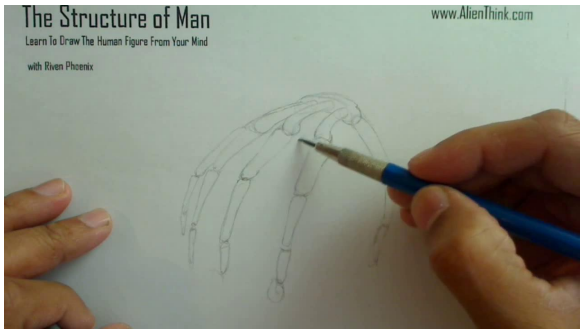
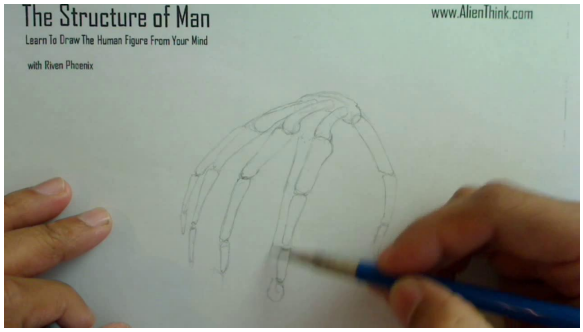
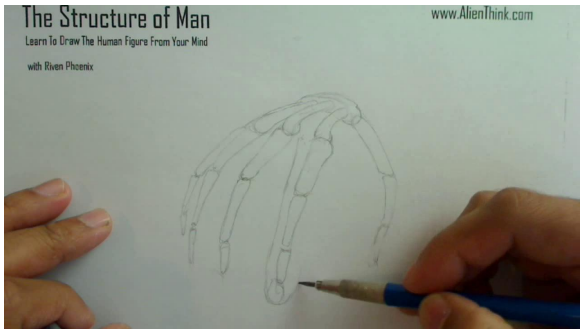
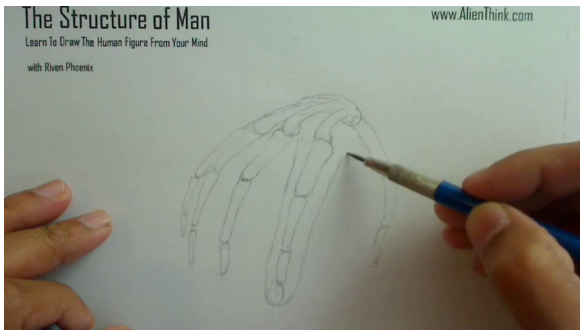
77		So here you're going to basically get like a basic shape over here.
78		You would understand this in the form, ideal forms that your finger really is just going
79		to go this way here and it's going to be like this.
80		If you wanted to understand how big, what really happens with the bone system, right?

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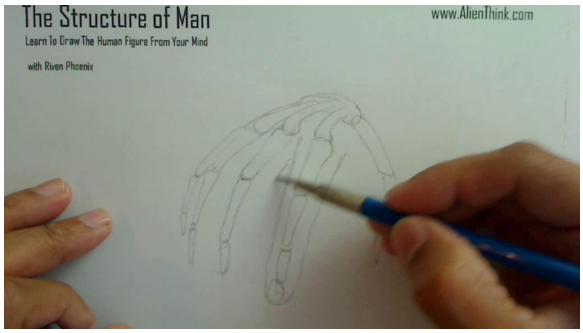
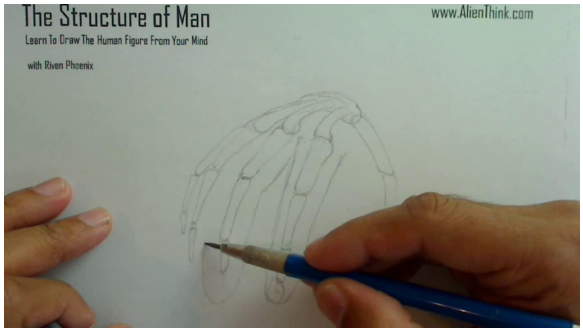
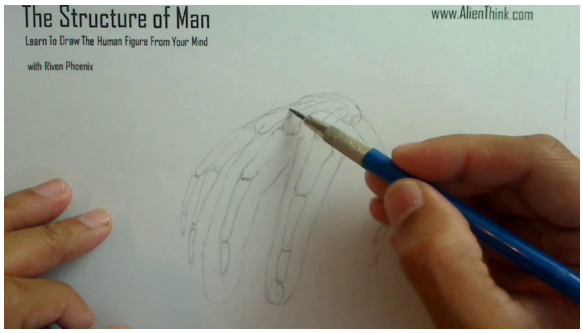
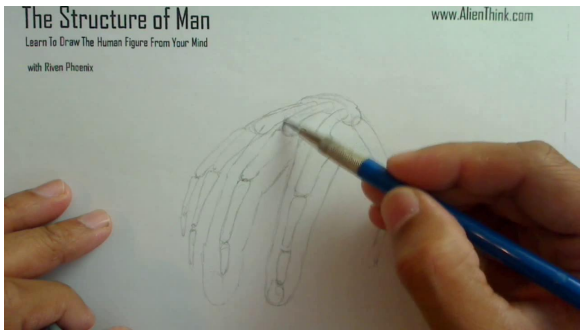
81		And then you're going to get a notch over here, then this is just going to come down like
82		this and it's going to come like about here and it's going to go into the area for the
83		neckl, right?
84		Your neckles would be over here.

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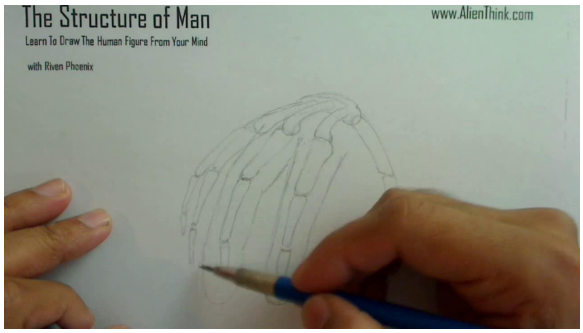
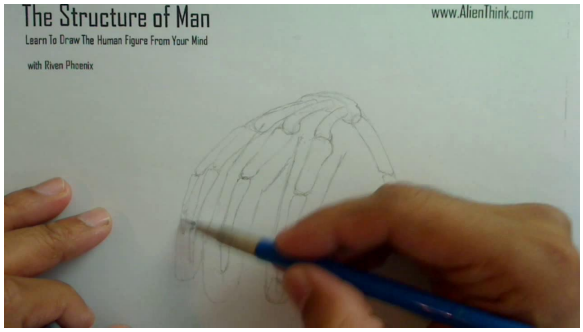
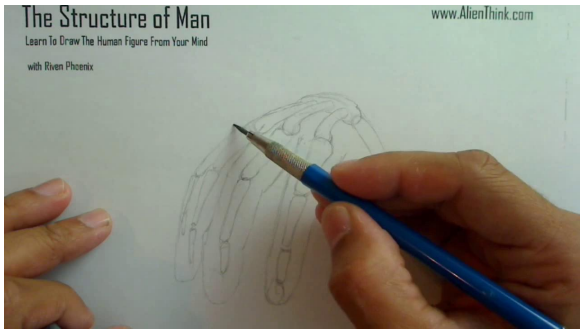
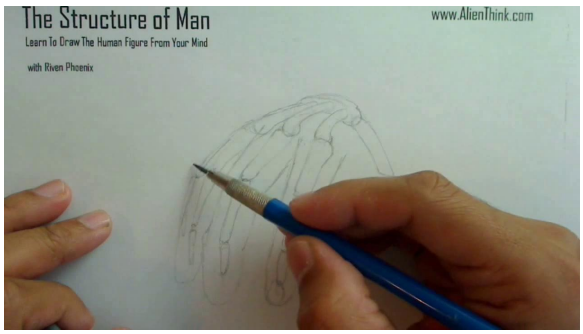
85		This is happening in perspective again and this one here, we could say that this is
86		just going to be like this over here, it's going to like come about here, it's going
87		to be kind of like covered over here with the knuckles, right?
88		And the small finger here would then just come down like this, right?

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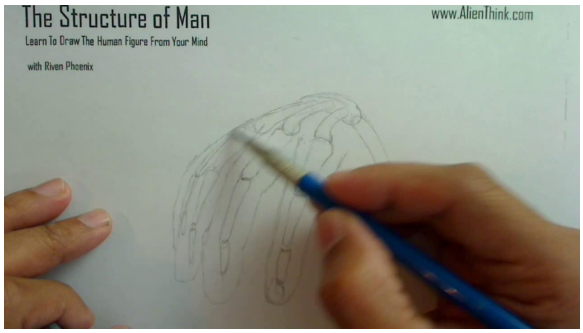
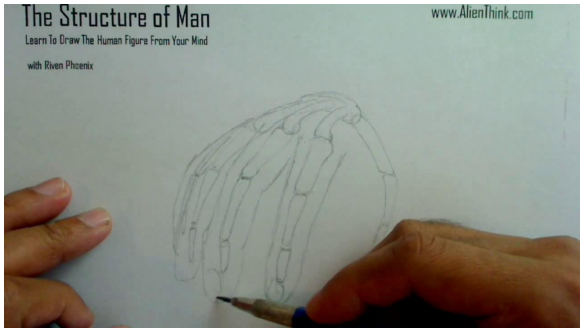
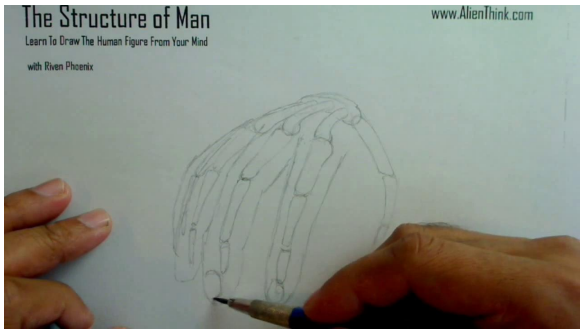
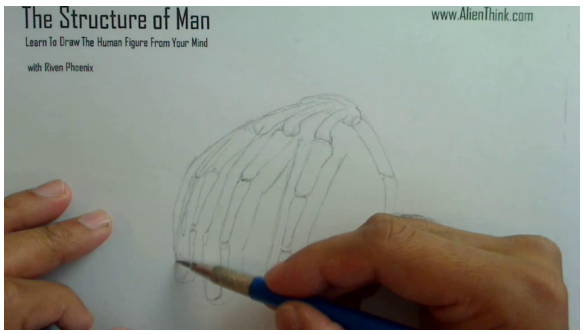
89		So you'll get like a basic conceptual idea of what's going on, so your nails would really
90		be around here, right?
91		The nail system would come down in this way, it would be like in perspective, so here
92		I'm just going to sketch this out pretty fast here to get you used to the idea and then

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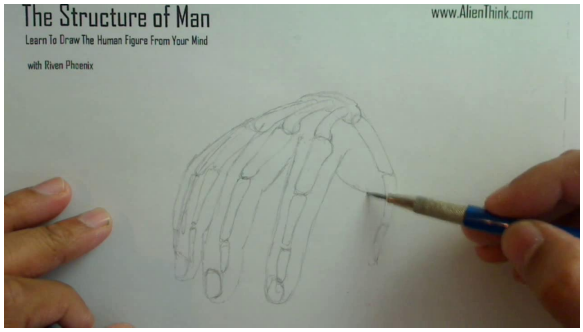
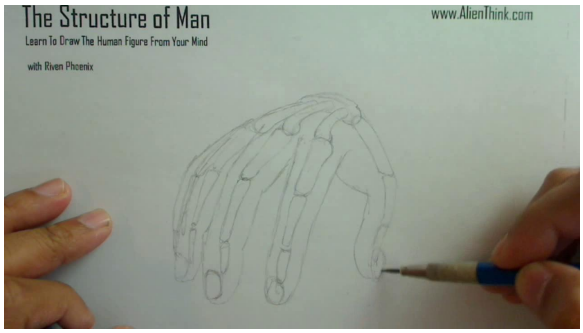
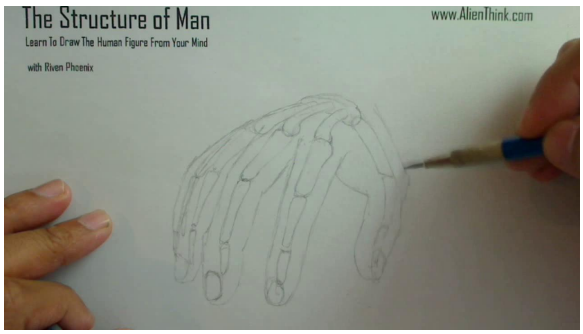
93		of course when we get into the muscle, we'll understand that it's just going to go here
94		and then you're going to get your thumb that's going to be again with a nail, it's going
95		to go in this direction and then you'll get this idea over here and then your muscles
96		will go in here, right?

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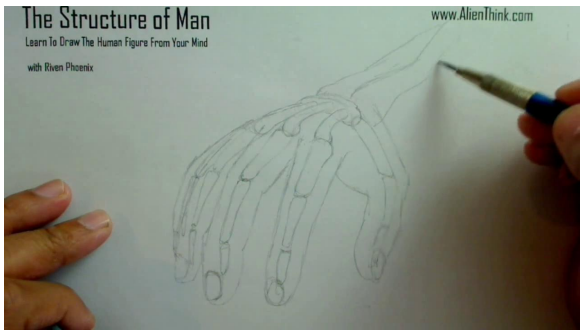
97		So if the ulna is obviously going to be connected going in this way, right?
98		So you'll get like the ulna going there and then you'll get your radius over here that's
99		going to try to go on the other side of the hand, right?
100		This is like an extreme perspective, so what would happen is that you're going to get

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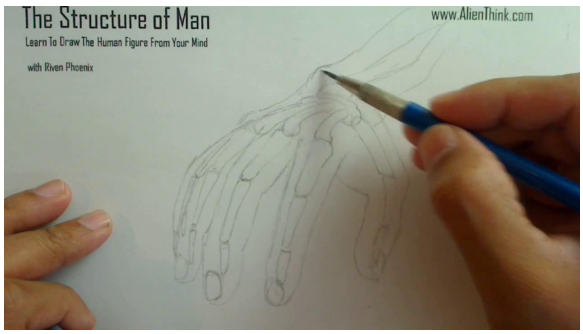
101		over here like all this fat tissue then you're going to get this bump basically and it's
102		going to go around, right?
103		Him just showing you that obviously the bone is going to be much more closer to this,
104		you'll get some meat area on it, right?

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105		But this is what happens in figure drawing, everything just now comes down to these
106		basic shapes, right?
107		And then you'll start to get the hand and basically this will now become like the four
108		are over here, right?

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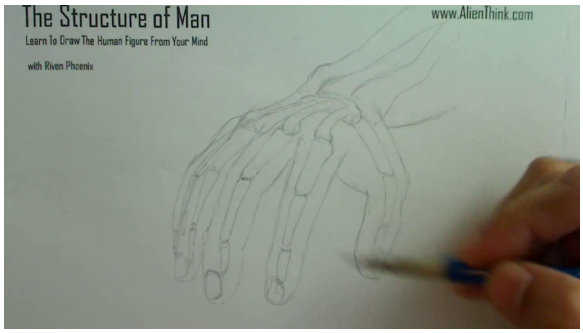
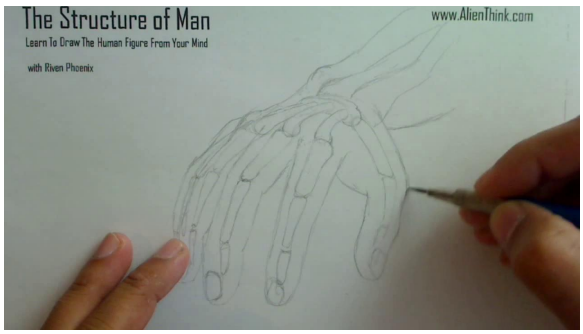
109		So this is like a very simple sketch idea to show you how the hand is working and how
110		later on everything when you've understood the muscles of the human figure is just going
111		to come down to basic shapes, being able to form these ideas in these contour lines, right?
112		So you can see that over here where this is, I've got this here because I've got this

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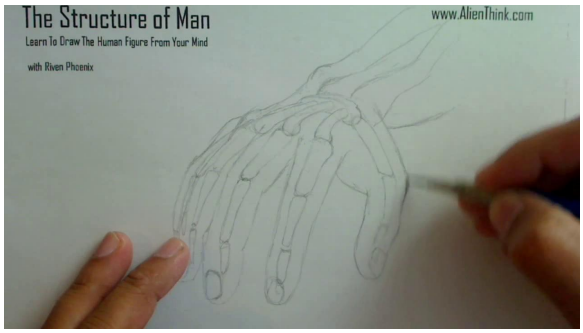
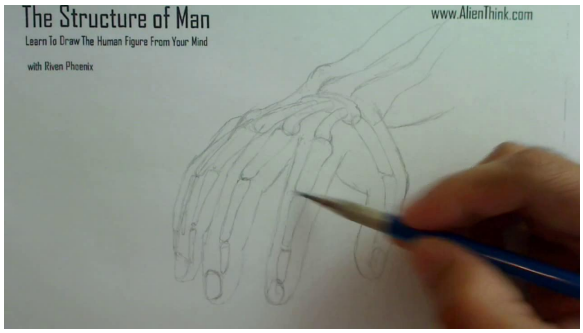
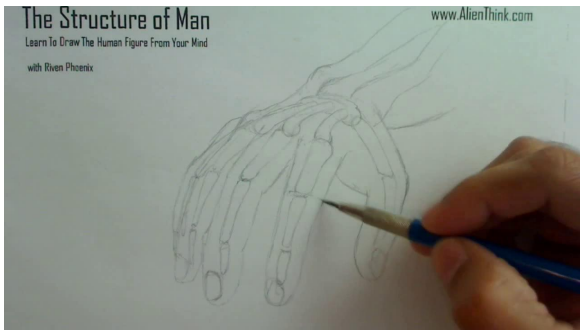
113		knuckle and that's what we need to understand about, right?
114		So it could have been done in cylinders too, right?
115		But what happens in the end is that when you read books on figure drawing, everything
116		is just first turning to like a cylinder, turn everything into like a cylinder, get yourself

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117		to understand what's going on, right?
118		And then you got the knuckles over here, right?
119		Conceptually this is like a very easy way to look at this, right?
120		So obviously we can erase this and then make it much better looking, right?

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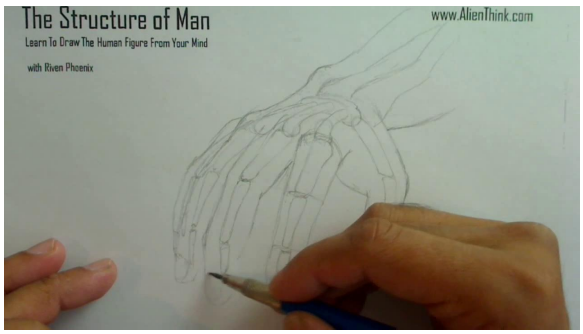
121		Here we're just trying to look through and looking glass here.
122		See if it was an invisible body, how it would look.
123		Right, so once that's done, I mean, you know, the thing would be here that you would
124		know coming here and then start to really put in the nice details for all the fingers,

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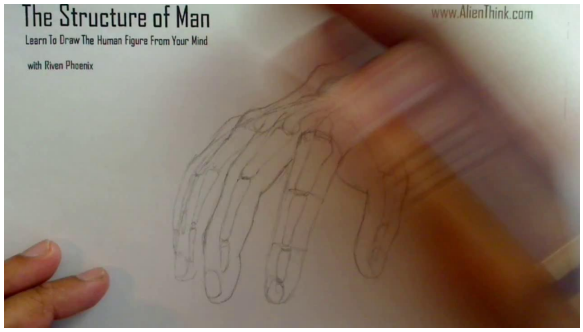
125		you know, put all the surface anatomy and stuff like that, right?
126		So you would go through that drawing process and I'm just going to correct about this stuff
127		here, right?
128		As if we were now really looking at these ideas here and over here, we'll get this.

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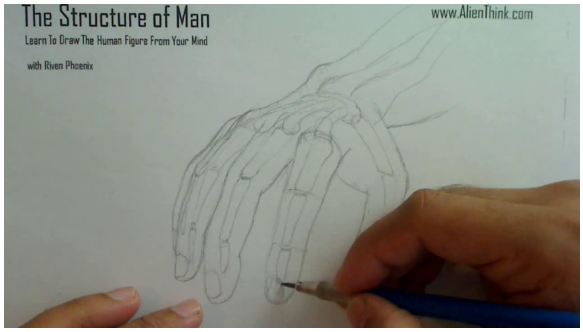
129		Right, so the foreshorting part is very subtle and in dynamic figure drawing, right, that's
130		what we have to understand is that the foreshorting is very subtle.
131		It's almost as if your perspective window, your ratio is very low, right?
132		And this is something that you'll notice if you research even as to have some of the

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133		best artists, create their drawings, they use very subtle perspective in dynamic figure
134		drawing and they really don't use too much perspective because some artists do, but most
135		artists don't, who understand it, that foreshortening really is the key to that, right?
136		If your hand was really far away, then you would draw a small, but here you can see that

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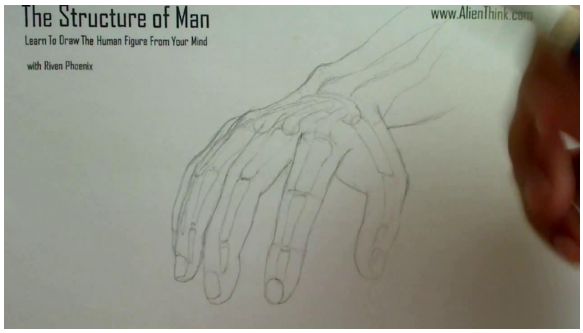
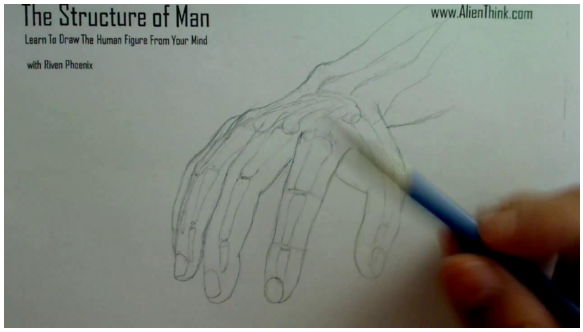
137		the foreshort increased the realistic aspect ratio of figure drawing.
138		So here we're pretty much conquered the hand to as to how it's going to work for us.
139		I'll see you in the next lesson, thanks.

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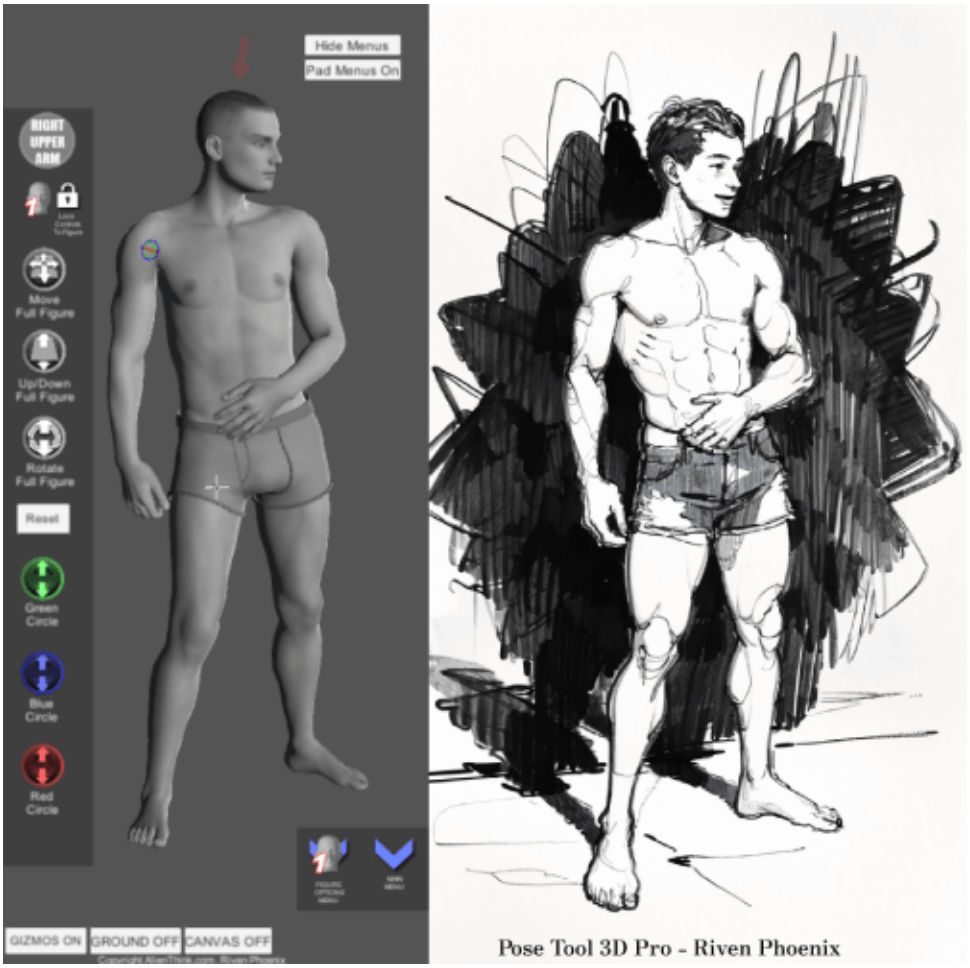

www.alienthink.com/pose-tool-3d/

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